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ABSTRACT

Defining peak as the climax of discourse, this paper argues that it is important to identify peak in order to get at the overall grammar of a given discourse. The paper presents case studies in which four instances of peak in narrative discourses occur in languages from four different parts of the world. It also illustrates the occurrence of a thematic peak in a discourse in one of these languages. This is followed by a discussion of peak in a procedural discourse and in an expository discourse. Through the case studies, the paper identifies the following ways for marking peak: (1) rhetorical underlining by means of repetition and paraphrase: (2) heightening of vividness by a tense or a person shift: (3) using such devices as rhetorical questions, dialogue, or drama when they have not been present previously in a discourse: (4) changing pace by varying the length of constituent units such as clauses, sentences, or paragraphs: (5) using onomatopoeia: (6) packing the action line by increasing the ratio of verbs to nonverbs: (7) phasing out the usual markers of event line in favor of the more particular sort of markers that are found in peak: (8) phasing out many of the sequence signals and conjunctions that normally provide cohesion to a discourse: and (9) simulating at the peak of one discourse type the features of another. (FL)

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DISCOURSE PEAK AS ZONE OF TURBULENCE

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First of all, the term discourse peak must be defined relative to other types of prominence in discourse. The very idea of discourse as a structured entity demands that some parts of discourse be more prominent than others. Otherwise, expression would be impossible. Discourse without prominence would be like pointing to a piece of black cardboard and insisting that it was a picture of black camels crossing black sands at midnight.

Strands of vertical prominence run down a discourse for most of its length. By vertical prominence I mean ways in which the surface structure of a text signals that certain elements in its structure are more vital to that structure than others. Thus, if we have a narrative discourse some feature(s) of the text signals to us that there is an event line (Grimes, 1976) or foregrounded part of the discourse (Hopper, 1979) that is more important structurally to it than non-events, secondary events, or background of various sorts. Often, however, the structure of the language in which a text is written permits more to be distinguished than simply foregrounded versus backgrounded material. Thus, in a narrative we may have pivotal events versus routine events, or significant events versus secondary/preparatory/resultant events. We may also mark in some way crucial background versus other sorts of background (Jones and Jones, 1979).

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In general, the ways of marking vertical prominence are three-fold. (1) By using a given tense-aspect (or other feature of the verb) to mark the verbs of some clauses as more crucial to the structure of the discourse than the verbs of other clauses. It is understood that clauses marked by such verbs are of greater prominence. (2) A particle not necessarily associated with a verb itself may also occur at one or more places in the clause to tag the clause as main line. (3) A characteristic linear word order may characterize main line clauses from clauses which are not on the main line.

It is important to note that these are not merely semantic or stylistic distinctions drawn by the analyst but are features which are marked in some fashion in the structure of the language itself. Thus, it is common by now that the main line or event line of a narrative discourse is marked in the great majority of the world's languages by some sort of past, perfective, or completive tense aspect. This is the rule in Greek, Slavic and Romance Languages. For other types of discourse, we find the main line of a procedural discourse marked by a present or habitual tense; the main line of hortatory discourse, by imperatives or surrogates for imperatives; and the main line of expository discourse by clauses which feature existential, equational, and descriptive verbs. Often this amounts to a prominence of the verb 'to be' or other statives. To some degree languages play musical chairs at this point. That is, while in a narrative discourse expository clauses are off the line, in an expository discourse they are on the line, while any narrative clauses which occur are found only in illustrative material which is off the line of the expository discourse. Investigation of this sort, which is now begun on a fairly wide front, bears promise of being able to explain many features of verb morphology in terms of discourse function.

In languages where tense, aspect or some other verb feature is not used to mark main line versus backgrounded materials, we sometimes find particles. Typically, these discourse particles cause problems early in the analysis of a language until one examines whole discourses. The native speaker knows when to use them and when not to use them, but is unable to give them any translation gloss. For a few case studies involving such particles, see either Jones 1979, or Longacre and Woods 1976-77.

A further way to indicate on-the-line versus off-the-line materials is illustrated by Anglo-Saxon narrative discourse. Here Hopper (1979) points out that clauses in which the verb is initial or final characterize the event line, while clauses of the subject-verb-object order are off-the-line in narrative discourse. A somewhat similar situation is found in Hebrew in which VSO clauses with a peculiar tense and a peculiar particle (the so-called waw-consecutive with the imperfect) mark the event line. Any clause which has a noun preceding the verb (the bulk of them are SVO clauses) is off the line. It may be a secondary event or it may be a piece of background material. Essentially, however, a clause with an initial noun is talking about the noun, while a clause with an initial verb is featuring the action represented in the verb.

In the above paragraphs, I have summarized briefly a considerable amount of current work being done relative to formal ways in which discourses in various languages mark relative degrees of vertical prominence in a discourse. But a discourse not only has a vertical prominence. It has an intersecting prominence which might be called horizontal prominence; that is, a discourse has a profile. It is going somewhere in terms of its own inner drive and development. It should build up to some kind of climax--

customarily towards the end of the discourse. This climax is indicated in some way in the surface feature structure of the language. It is to this climax that I am giving the name PEAK. The peak of a procedural discourse is its target procedure, i.e., the procedure whereby one finally accomplishes what he set out to do. The peak of a hortatory discourse is its final and most effective attempt to influence someone else's conduct. The peak of an expository discourse is a piece of culminating exposition.

Narrative discourse is more complicated in regard to the structure of its peak or peaks. To begin with, we must speak more carefully concerning the underlying notional structure of a discourse. Thus, as terms for underlying structure we may speak of a climax and a denouement in narrative. The first corresponds to the point of maximum tense and confrontation in a story; the second corresponds to a decisive event which makes resolution of the plot possible. Either or both of these may be marked for peak in the surface structure of a narrative discourse. In addition to these one or two ACTION peaks, a narrative discourse may also have a THEMATIC or didactic peak.[1] While this gives a potential for three peaks in a narrative discourse, in my (rather limited) experience I never have seen more than two of these selected for marking as peak in the surface structure of a single discourse. Many discourses indicate only one peak.

In oral literature we often find phonological features which mark the peak of a discourse; that is, there may be a perceptible rise in intonational key, increase in rate of utterance, or increase in volume in and around the peak.[2] It is evidence that the speaker of the discourse is at a higher excitation level here than in the delivery of the rest of the discourse. This is a beginning clue that we are in some sense in a zone of

excitation or turbulence at the peak of a story or other discourse type. It would be indeed strange if there were not certain correlates in the grammar which reflected the same level of excitation. And as a matter of fact we characteristically find such features.

Thus we often find that in and around the peak of a story the characteristic verb tense-aspect or other feature which has marked the event line fades out; i.e., becomes used with less regularity or dropped entirely. It can almost be predicted that in a workshop situation where people are working on discourse structure in various languages there will be an initial period in which they confidently identify the features which mark the event line of a discourse, only to be followed by a period of frustration and discouragement in which they feel that perhaps their optimism regarding the reliability of these features as markers of vertical prominence was misplaced. Often, however, we find that their analytical difficulties set in in that area of a story where it may be suspected that a peak is indicated. Once that the peak-like characteristics of this portion of the discourse is identified. then it is seen that higher rules are taking over at this place. Thus the routine event line is not indicated so faithfully precisely because priority is given to marking the peak of the discourse. In effect, then, the very disappearance of the routine event line markers is itself a marking of peak.

We may also find, however, that while the routine event line marker disappears, a specific marker of peak, comes into the discourse at that point. Thus in Northern Popoloca (Machin 1977) a particle <u>na</u> marks the more important events on the event line for the bulk of the discourse. When, however, we arrive at the peak of a narrative discourse <u>na</u> drops out and a particle <u>are</u> begins to occur. <u>Are</u> has a

thrust almost like English cleft structure, something on the order 'That was when so-and-so happened'. It is an interesting further detail from Northern Poploca that while the peak of the story (climax of confrontation) has no na but has an are, a secondary peak (the denouement of the discourse, i.e., the decisive event which makes resolution possible) is marked with both na and are.

While it is true that discourse peak is often marked by "something new has been added to and something taken away", there are many other features which mark peak which are not so directly related to the disruption of the normal marking of the event line. I proceed, therefore, to discuss several typical situations in which a conspiracy of features is found in and around the peak. Some of these are related to suspension of the rules for marking the event line and others aren't. All in general show a level of excitation peculiar to peak as contrasted with the rest of the discourse. In some cases it will be possible to classify the marking of peak according to the following distinction: (1) packing the event line, (2) slowing the camera down.[3] 3

Notice the accompanying Diagram I which gives a schematic representation of verbal vs. horizontal (Peak) prominence in discourse.

1. Peak in Ga'dang Narrative Discourse. Ga'dang (Philippines, Walrod 1977) is a classic example of action packing at peak. In one folk tale which Walrod examines there is an average of one verb to seven non-verbs for the text as a whole. But at the peak of the story, there is one verb to every three non-verbs. Since verbs in this language are characteristically action words, even this bald statistic shows the dramatic shift toward action at the

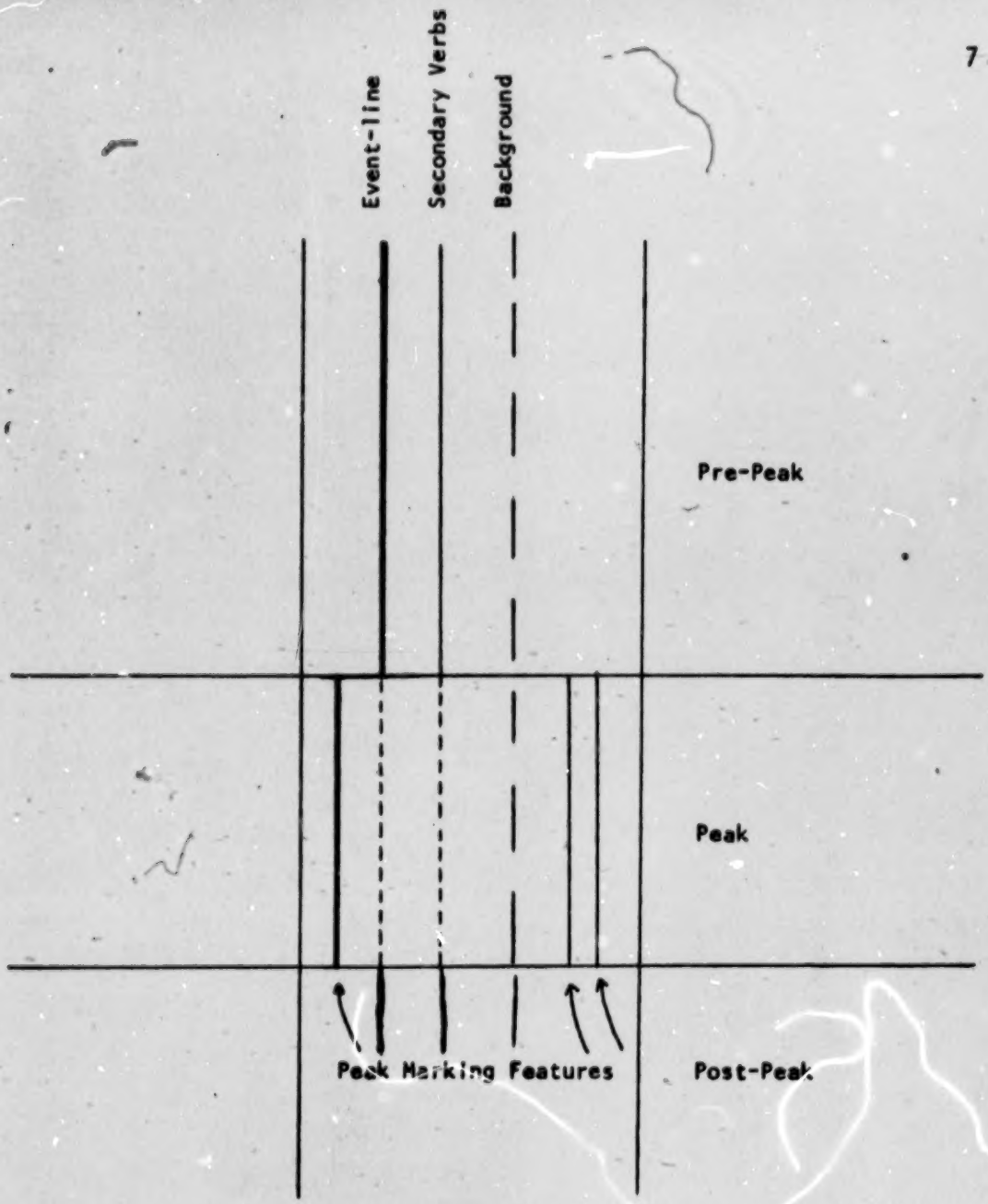

Diagram I In terms of marking prominence, "something new has been added to and something taken away"--at PEAK.

expense of background and description at the peak of a story. In trying to explain this statistic, Walrod speaks of "maximum deletion" at peak. This maximum deletion, he says, is accomplished in several ways: by suppressing the overt subjects and objects which in other clauses are obligatory and which occur regularly in the previous portions of the discourse, by asyndeton (i.e., loss of conjunction and formal sequence signals), and by the omission of locational, temporal and manner expression. Walrod notes that this adds up to a maximum information rate at the peak of the story.[4]

A further feature of peak in Ga'dang narrative discourse (and at least in some other northern Philippine languages as well) has to do with a particle kanu which is the marker of important events on the event line in one type of story. Kanu is usually considered to be a reportative, i.e., a disclaimer of responsibility for what one is passing on as a second hand narrative. But it is interesting that the speaker does not use this reportative particle, this disclaimer of responsibility, except to mark the (non-routine) events of the story. At peak, however, kanu fades out as an event line marker and is used in only fifty to twenty per cent of the situations in which we might expect it to be used.

2. Totonac and Hebrew Narrative Peaks. Data from these two languages seem to indicate that Totonac (Mexico) and Biblical Hebrew, rather than packing the event line in the fashion just illustrated for Ga'dang, use a "slow the camera down" technique. Thus, for Totonac, Ruth Bishop reports that at the peak of a story there is a general tendency to what she calls "wordiness", i.e., there is a certain repetition of phrases and clauses and a resort to long and involved sentence structure. It is not so much that more action

is reported in rapid sequence, as that what action is reported is given in greater detail with more resort to repetition and paraphrase. She also reports a characteristic use of onomatopoeia at peak. Diagram II is a presentation of a Totonac paragraph which Bishop (1979.58-59) uses to illustrate the working of these features of wordiness and onomatopoeia at peak.

For repetition and paraphrase in Diagram II note: the 'sharpening the machete' in (1), the 'preparing the machete well' in (3); the purpose clause 'in order to kill the salesman' in (1), the purpose clause 'in order to cut off his head' in (3), the various verbs for 'hiding' or 'lying in wait' in (2) and (4); the expressions of physical location, 'on the road', 'in back of a big tree', 'out of the woods', in (1), (2), and (4); the fact we are told twice that 'he jumped out' in (4) and in (5). Notice also the onomatopoeic word, ron 'zoom' as well as something akin to onomatopoeia in the words for 'whoa' oo in (5).

Totonac also does a few other things at peak--especially at the peak of what Ruth Bishop calls a cyclic narrative discourse. A cyclic narrative discourse has as its peak a cycle of very short and parallel stories. Such a peak involving a cycle of short parallel stories shifts all the preterites of its event line to imperfects and uses a particle tza' very freely. This particle in normal routine non-peak narration marks only important supportive information, and is used somewhat sparingly; that is, only one or two times in a component clause. Notice, however, the example in Diagram III (Bishop 1979.63) where one of the short parallel stories is peak of its entire cycle and where the final sentence contains nine instances of tza', where it in fact occurs on every word except the initial conjunction la' 'and':

1. Lā' tuncan tzucu-ih xaca lx-machTta,
and then he begin-PRET he sharpen PRES his-machete

para na-a'n taxtoktT nac tej para
in order to FUT-he go he intercept him PRES on road in order to

na-maknT huan marsiyero. 2. Lā' tuncan tatzē'k-il
FUT-he kill him the salesman and then he hide self-PRET

na lx-kān a'katin ka'tla' qui'hui' a'nihā na-tōtaxtu.
at its-back one extending big tree where FUT-he pass by

3. Lā' a'xni'ca' laktzT'-ih lx-mi-mā'-cha', tuncan
and when he see him-PRET -he come-PAPR-there then

cāxtlahua-ih xa'nca lx-machTta, para na-mūcā'taxtoka.
he prepare-PRET well his-machete in order to FUT-he cut off head

4. Pero a'xni'ca'-tza' lx-tētaxtu-mā' pajtzu de a'nihā
but when-already -he pass by-PAPR near where

lx-ka'lhTtT-mā', chu tuncan ron kostaxtuni'-chi
-he wait for him-PAPR so then zoom he jump from PRET-here

de nac cā'qui'huT'n de a'nihā lx-tatzē'kni-nT't. 5. Lā'
from woods where -he hide self-PAPF and

a'xni'ca' taxtu-chi, huani-ih huan marsiyero,
when he go out PRET-here he say to him-PRET the salesman

"Oo, burro!" 6. Lā' tapalaj-il lx-lTburro. 7. Lā'
whoa burro and he transform-PRET his-burro role and

tuncan mācu'quT'-ih lx-maleta !ā' lē'-ih a'nihā
then cause he load-PRET his-bag and he take him-PRET where

lx-a'-mā'.
-he go-PAPF

1. 'And then he began to sharpen his machete in order to go meet him on the road in order to kill the salesman. 2. And then he hid himself in back of a big tree where he (salesman) would pass by. 3. And when he saw him coming along, he prepared his machete well in order to cut off his head. 4. But when he was passing by near where he was lying in wait, so then zoom he jumped out of the woods where he had hidden himself. 5. And when he jumped out of there, the salesman said to him, "Whoa burro." 6. And he changed into a burro. 7. And then he (salesman) loaded him with his bag and took him where he was going.'

Diagram II Peak in a Totonac ~~cuento~~ discourse with 'wordiness and onomatopoeia' at PEAK. The abbreviations stand for tense/aspect: PRET, preterite; PRES, present; FUT, future; PAPR, past progressive.

Lā' a'xni'ca' lx-tātaxtu-mā'-pā-tza'
and when -he pass by-PAPR-again-already

ā'lakatin-tza' cā'lacchicni', lx-cāhuani-pala, "Tuchū
another-already town IMPF-he say to them-again what

hul'xi-na'n lTscuj-pāna'ntit?" Lā' xlaca'n lx-tahuani,
you-PL you work at-PRPR and they IMPF-they say to him

"Quina'n lctlō-mā'-nāuj qui-lu'xu'-ca'n."
we I-make-PRPR-PL my-clothes-PL

Lā' a'xni'ca'-tza' lx-tuncui-pala-tza'
and when-already IMPF-it dawn-again-already

lxlTlakalT-tza' huampala-tza', a'xni'ca'-tza'
next day-already again-already when-already

lx-tuncui-pala-tza', lhūhua'-tza' lu'xu'n-tza'
IMPF-it dawn-again-already much-already clothes-already

lx-uT'-tza'.
IMPF-it is-already

'And when he was passing by another town, he said to them, "What are you all working at?" And they said to him, "We are making our clothes."

'And when it dawned again the next day again, when it dawned again, there were lots of clothes already.'

Diagram III Peak of a Totonac cyclic discourse (IMPF, imperfect, PRPR, present progressive).

Biblical Hebrew also offers a very striking example of the "slow the camera down" technique in the flood narrative of Genesis 6 to 9. To appreciate this we need to understand the characteristic way in which Hebrew of the Biblical period marked the event line and the care with which other elements were excluded from mention on that line. The Hebrew preterite involved a fused particle waw 'and' and what appears to be a modified form of the imperfect tense of the Hebrew verb.[5] It is a further peculiarity of Hebrew that this event line tense was limited to clauses of VSO order (occasionally VOS) and to clauses without a negative. The preposing to the verb of a noun or even of the particle lō? 'not' was sufficient to throw the verb out of the characteristic event line form into another tense of the Hebrew verb. The reporting on the event line by means of the waw preterite is so consistent in most parts of the Old Testament that, for example, in the book of Ruth no event on the event line is reported by a preterite more than once. Any paraphrase of an event is reported by resort to the perfect. In fact, a very frequent paraphrase pattern in the Old Testament is to have a preterite in clause initial plus a subject and or object followed by a second clause in which the subject and/or object precedes a verb which is clause final and is in the perfect tense. In such a chiastic $V_1S(O)S(O)V_2$ structure, the second clause is a paraphrase of the first clause; V_1 is preterite, and V_2 is perfect.

5

Having taken account of these facts, it is striking then to note the structure of the peak of the flood narrative (Longacre 1979). The striking feature here is the fact that some of the paraphrase patterns at this point in the flood narrative are reported not with the off-the-line perfect, but with the on-the-line preterite. Consider the accompanying lengthy example

given first in Hebrew and then in English translation, as Diagrams IV-A and IV-B (reprinted from Longacre, 1979). In these diagrams BU stands for build up, and as a paragraph level slot that in most paragraphs is filled by a sentence, but is here filled in all but the last instance (BU_n) by an embedded paragraph. Verbs on the main line have the initial wa- with (in most cases) a doubling of the first consonant of the verb form; they are, as we have said, initial in their clauses. Some elements of paraphrase are seen in BU_1 versus BU_2 except that it can be argued that there is a progress of sorts from the first to the second unit. Thus, while we are told that the water abounded and prevailed in both embedded paragraphs, we also are told that the ark was raised up from the earth in the first embedded paragraph, and that it floated or drifted on the waters in the second.

The next two sub-paragraphs are, however, of very unusual structure. The third embedded paragraph (BU_3) is a paraphrase paragraph. Here the motif of the abounding waters is relegated to an off-the-line circumstantial clause in which the word 'the waters' is initial. But on-the-line clauses tell us twice that 'the mountains were covered'. It is a kind of summary paraphrase in which we are given some detail in the first clause but less detail in the second--aside, again, from the fact that a circumstantial clause 'fifteen cubits upward prevailed the waters' is found associated with the repetition of 'and were covered the mountains'. Another paraphrase construction occurs in the fourth BU slot, but here it is a double paraphrase. Thus, the clause 'and perished all flesh moving on the earth and all men' is paraphrased in quite regular fashion as an off-the-line construction with chiasmus and with a perfect tense in the second half of the

	MAIN-LINE	CIRCUMSTANTIAL
SETTING: (7:17a)	wayĕhî hammabûl 'arbā'îym yôm 'al-hā'āreṣ	
BU_1: Narr Paragraph (7:17b,c,d)	wayyirbû hammayim wayyiś'û 'et-hattēbâh wattārām mē'al hā'āreṣ	
BU_2: Narr Paragraph (7:18)	wayyigbĕrû hammayim wayyirbû mĕ'ōd 'al-hā'āreṣ wattēlek hattēbâh 'al-pĕnê hammayim	
BU_3: Paraphrase Paragraph (7:19-20)	text: wayĕkussû kol-heharîym haggĕbōhîym 'ăšer-taḥat kol-haššāmāyim	wĕhammayim gibbĕrû mĕ'ōd mĕ'ōd 'al-hā'āreṣ
	paragh.: wayĕkussû heharîym	hāmēš 'eśrēh 'ammâh milma'lâh gābĕrû hammayim
BU_4: Paraphrase Paragraph (7:21-23a)	text: wayyigwa' kol-bāśār hārōmēś 'al-hā'āreṣ...wĕkōl hā'ādām	kōl 'ăšer nišmat-rûaḥ ḥayyîym bĕ'appāyw... mētû
	paragh.: wayyimaḥ 'et-kol-hayĕqûm 'ăšer 'al-pĕnê ha'ădāmâh... wayyimmāḥû min-hā'āreṣ	
BU_n: (7:23b)	wayyiššā'er 'ak-nōaḥ wa'ăšer 'ittô battēbâh	
TERMINUS: (7:24)	wayyigbĕrû hammayim 'al-hā'āreṣ hāmiššîym ûmē'at yôm	

Diagram VI-A: Structure of Paragraph at Peak (Hebrew)
(Gen. 7:17-24)

SETTING	MAIN-LINE	CIRCUMSTANTIAL
	And there was a flood forty days upon the earth	
BU_1:	And abounded the waters And they lifted up the ark And it raised up from the earth	
BU_2:	And prevailed the waters And they abounded exceedingly on the earth And drifted the ark on the face of the waters	
BU_3:	text: And were covered all the mountains the high ones which are under all the heavens paraph.: And were covered the mountains	And the waters prevailed exceedingly, exceedingly on the earth Fifteen cubits upward prevailed the waters
BU_4:	text / text: And perished all flesh moving on the earth...and all men; text / paraph.: paraph. / text: And was wiped out everything existing which was on the face of the earth paraph. / paraph.: And they were wiped out from the earth	all which stirred the breath of life in its nostrils... died.
BU_n:	And was left only Noah and those with him in the ark.	
TERMINUS:	And prevailed the waters on the earth fifty and one hundred days.	

Diagram IV-B: Structure of Paragraph at Peak
(Literal Translation into English)
(Gen. 7:17-24)

sentence: 'all which stirred the breath of life in his nostrils died'. This whole unit, however, is paraphrased in the second part of the paragraph. But here the paraphrase is itself a paraphrase with both verbs in the preterite: 'and was wiped out everything existing which was on the face of the earth, and they were wiped out from the earth'. We come again in the terminus of the paragraph to the fact that the waters prevailed on the earth.

Here we see not so much a packing of the event line, as was illustrated in the Ga'dang discourses above, but rather, as in Totonac, a slowing down of the camera by means of repetition and paraphrase. The unique feature of the Hebrew illustration shown in detail above is, however, not simply the fact of the presence of paraphrase, but the fact that the paraphrase is on-the-line paraphrase, having the same structure in several cases as an event line verb itself. Thus, the paraphrase in effect masquerades as a pseudo-event.

The Hebrew text of the flood narrative also affords a good example of a thematic peak. One of the basic themes of the narrative's is God's making a covenant with Noah, his sons, and 'all that came out of the ark'. This theme is developed in Genesis 9:1-17 as a secondary peak of the story. Quite regularly, didactic peaks are embedded speeches, dialogue, etc., in which certain ideas are inculcated. In Genesis 9:1-17, God makes a speech to Noah and his family with three points which are carefully articulated by repeating the formula of quotation (which occurs in 9:1,8,12). The first point is a blessing with the blessing proper occurring in 9:1 and 7 along with intervening instructional material (which, in effect, give the terms of the covenant). The second and third parts, which deal with the covenant

and the covenant sign respectively, are predictive. As predictive discourses they have as their backbone waw 'and' plus suffixal (perfect) tense.

Aside from the length and complexity of this embedded discourse--which in themselves are indicative of something special going on at this point in the story--we have features of repetition and paraphrase to mark this secondary peak. The repetition of the blessing of 9:1 in 9:7 is one such feature. Even more significant is the clear on-the-line paraphrase in 9:14-16. Since waw + suffixal forms are backbone in this (embedded) discourse type the paraphrase involves verbs in this tense/aspect. Thus, verses 14-15 run: 'And it shall be (wĕhāyâh) in the clouding over of clouds on the earth that shall be seen (wĕnir'ătâh) the bow in the cloud, and I shall remember (wĕzākartîy) the covenant...that never again shall be a flood....' This is rather closely paraphrased in verse 16 as: 'And shall be (wĕhāyĕtâh) the bow in the cloud, and I shall see it (ûrĕ'îytîyhā) to remember (lizkōr) the everlasting covenant....' The wāw + suffixal forms of verse 14 are repeated with grammatical variation but still as wāw + suffixal verbs in 16: wĕhāyâh-wĕhāyĕtâh, and wĕnir'ătâh-ûrĕ'îytîyhā. The wāw + suffixal verb of verse 15, wĕzākartîy, is demoted, however, to an infinitive of purpose in 16: lizkōr.

3. Guanano Narrative Peak. I do not find that the marking of Guanano (Colombia) narrative peak is such that we can clearly classify it as being similar to Ga'dang in having an action packed peak or more similar to Totonac and Hebrew in giving us the effect of a camera slowing down. Nevertheless, a clear set of features combine to mark peak in Guanano narrative as reported by Waltz (1976). Aside from the factor of phonological speed up, Waltz mentions the

presence of a discourse particle jena 'finally' which, while it has a few sentence level uses, occurs with great frequency at the peak of a discourse. He also mentions onomatopoeia--a feature characteristic of peak in many of the languages of North and South America. He also mentions resort to nominalization at peak. Here we see nominalization used in a way that is quite distinct from its function in English and other Indo European languages. In English, we nominalize predications as a means of pushing them to the sides of a narrative and making them less prominent than if they were full predications, but in Guanano discourse, where nominalization is comparatively rare, its presence marks prominence.

Guanano also illustrates a feature of peak which is very common throughout the world, i.e., if a story has not had dialogue previously then the introduction of dialogue is a way of marking a shift to a more vivid and turbulent part of the story. Or if dialogue has occurred in a story previously--but has been properly reported with each quotation having its quotation formula which attributes the quote to its speaker and sometimes identifies the addressee as well--we may find that at the peak of a story, quotation formulas are dropped out and the dialogue approaches the structure of drama. Both of these features are reported for Guanano by Carolyn Waltz (1977) and Nate Waltz (1976) as features of peak.

A third way of doing something distinctive with dialogue at Peak is probably less universal but characteristic of Guanano and other languages of northern South America, i.e., the encoding of a whole dialogue in a single sentence. Note the following translation of a portion of a Guanano story, 'The first Whiteman'; here speaker alternation is assumed in the dependent verbs which are translated as -ing forms. A whole dialogue is reported in the dependent clauses of this sentence and is thereby put off

the line at the peak of this story. Thus, dialogue serves to enliven the narrative without impeding the pace of the event line (reported in independent verbs).

"I'm Benjamin,"
he-saying,
taking out his gun,
"I also have one," he-
saying,
"Let's die together," saying,
they themselves fighting, they did it with
guns.

(Carolyn Waltz, 1977.86)

4. Peak in a Konzime Procedural Discourse. Peak as considered above has related almost exclusively to narrative discourses, although we indicated in the introductory portion of this article that discourses of all types more frequently than not have peaks as well. Beavon (1979) describes some features of peak for Konzime procedural discourse. To begin with, he reports a tense shift. In this case, however, it is a shift from the unmarked tense used regularly in the intermediate procedures (as he calls them) to the marked present progressive construction that is used in the peak of one discourse or to the future that is used in the peak of still another discourse. Not only is there a shift to a more emphatic (i.e., a marked) form of the verb, there is also a corresponding pronoun shift. While procedural discourse is commonly given in second person singular ('first you do this, then you do that, then you do that, etc.') at the peak of a procedural discourse there is a shift to

either a more emphatic form of second person singular or (in one text) to first person singular. There is also a prominence marker, ka\/. While ka\/ is not a marker specifically of peak as such it is a marker of a general raising of the excitation level on the part of the speaker. For this reason, ka\/ is found in the part of the discourse where the excitation level is greatest; and this, as we can see, corresponds quite regularly to the peak of the discourse. Constructions in which alternatives are given also characterize peak, in that they are not found in other portions of the procedural discourse. Presumably, it is only at the target procedure where one suggests alternative ways of finishing off whatever is being done. Finally, there is introduction of reported speech. Probably reported speech is uncommon in procedural discourse in most of the world. Here in Konzime, introduction of reported speech is reserved for the peak of a procedural discourse, but is not a general feature of procedural discourse in that language.

5. Peak in an Expository Discourse (New Testament Greek). The eleventh chapter of the Epistle to the Hebrews is probably the peak of the entire book of which it is a part. As such, however, it is an embedded expository discourse which gains poignancy by simulating certain features of narrative without becoming a narrative discourse. Thus, true narrative discourse requires contingent temporal succession. That is, there is a chain of events taking place, but there is causality involved in the chain as well. True narrative discourse also requires a set of participants which carry more or less through the entire story, although minor participants may enter here and there in various parts of it. Measured by these standards, Hebrews 11 continues to be an expository discourse instead of a narrative discourse. Nevertheless, while

it does not have contingent temporal succession, it does have temporal succession, and while it does not have a slate of participants that carry through the entire chapter, it has various participants which are called up one by one in the course of the development. In brief, the structure of the earlier part of the chapter is, 'By faith, X did Q'. The major sections of this embedded discourse start in every instance with the Greek equivalent of 'by faith'. The participants (the X's), vary from passage to passage as do also their accomplishments (the Q's). The whole passage, resembles narrative, in that (1) there is a chronological framework, i.e., the various heroes of the faith are cited in the order of their occurrence in the Old Testament and (2) the passage is actor oriented in the sense that people are performing various actions which demonstrate the quality of their faith. Here an expository discourse marks its peak by simulating certain features of narrative discourse itself. We might say that this passage is marked as peak by resort to pseudo-narrative.

But this is not the whole story. Hebrews 11 itself is an embedded discourse which marks the peak of the whole book, but has its own peak as well. The onset of the peak of the chapter is marked by a rhetorical question in verse 32, 'And what shall I yet say?' In the pseudo-narrative but covertly expository discourse that characterizes the previous thirty-one verses, the sudden intrusion of this rhetorical question is an instance of a device frequently used in narrative proper to mark the onset of peak. Beyond this there is a perceptible quickening of the pace: 'For the time fails me that I should recount concerning Gideon, Barak, Samson, Jephthah, David, Samuel and the prophets.' For the rest of this passage, instead of the by now familiar format 'through faith X did Q' we have the words 'through faith' occurring once in verse 33, but followed by a list of clauses, most of

which consist simply of a verb in third person plural and its object. Verse 33 is typical of this structure: 'Who through faith subjugated kingdoms, worked righteousness, received promises, stopped the mouths of lions.' Linda Lloyd in her treatment of this passage as peak of Hebrews 11 mentions two things which are features similar to those mentioned by Walrod for Ga'dang: (1) higher verb to non-verb ratio than elsewhere in the passage, (2) little use of conjunction or other sequence signals. That is, there is a considerable telescoping and packing together of the actions which are referred to as examples of faith.

6. Some Conclusions. In the case studies above, there have been four instances of peak in narrative discourses in languages from four different parts of the world. The occurrence of a thematic peak was also illustrated in a discourse in one of these languages. This was followed by exemplification of peak in a procedural discourse and in an expository discourse. These case studies have exemplified the following ways for marking peak: (1) rhetorical underlining by means of repetition and paraphrase; (2) heightened vividness by a tense shift or by a person shift; (3) resort to such quasi-dialogue or dialogue devices such as rhetorical question, dialogue or drama (dialogue without quotation formulas) when they have not been previously present in the discourse; (4) change of pace by varying the length of constituent units such as clauses, sentences and paragraphs; (5) use of onomatopoeia: (6) packing the action line by increasing the ratio of verbs to non-verbs; (7) 'slowing the camera down' by treating as if on the event line structures that usually are not found on it; (8) phasing out of the usual markers of event line in favour of the more particular sort of markers which are found in peak; (9) phasing out many of the sequence signals and conjunctions that normally provide cohesion to a discourse; (10) simulating at the

peak of a discourse of one type the features of another; or by outright embedding of one type within another. While even this summary list is by no means complete, it suffices to give some idea of the story teller's bag of tricks which are exploited variously in different linguistic and cultural areas around the world.

The importance of the identification of peak is that it enables us to get at the overall grammar of the discourse. If we can identify a discourse peak, then we can identify pre-peak and post-peak sections. These, plus special beginning and ending sections, give us a surface grammar of discourse which is not dissimilar from the recognition of subject, verb, and object on the clause level in a language. The verb as a central constituent of the clause can be compared with the peak as a central constituent of the discourse.

Another exciting possibility is that such considerations as those which we have just seen--conspiracies for marking peak in discourses around the world--open the door for us to consider the whole matter of how to fit the morphosyntax of a language to its discourse structure. Ultimately, we want to know more than simply the distributional facts, or even the transformational histories of nouns and verbs as morphological units. We want to know what nouns and verbs of various structure are doing in the larger designs.

FOOTNOTES

[1] I am indebted to Frances Woods for pointing out to me the value of distinguishing a thematic or didactic peak from an action peak. Woods' current research on Halbi discourse has shown the importance of this distinction.

[2] This was first pointed out to me by Barry Irwin relative to Sait-Yui (Papua New Guinea) narrative (Longacre, 1972.138-9).

[3] The presence of a peak is not limited to formal discourses of written and unwritten literature. Peaks are also clearly identified in spontaneous narratives that are incidental to a conversation or an interview. Labov and Fanshel, 1977, point out the presence of such peaks in pontaneous narrative given by a patient in the course of a psychotherapeutic interview. They term what I call peak the evaluative point and cite a variety of devices which are used to mark it (cf., former studies of Labov). Chief among these devices is "to delay the forward movement of the narrative at a certain point by the use of many un-narrative clauses, which hold the listener suspended at that point in time" (Labov and Fanshel, 108). They further point out that failure to mark this central event may leave a listener uncertain as to the thrust of a spontaneous narrative, and cause him to voice his bewilderment or disgust.

[4] Ga'dang also illustrates a further fact of considerable importance but beyond the scope of this paper, i.e., the fact that features which serve to identify peak are not always strictly confined to the peak itself but sometimes spill-over into contiguous pre-peak and post-peak episodes. Thus, while in Ga'dang (Walrod 1977.42) the verb'non-verb ratio is 1:8/1:7, in pre-peak, it is 1:3 at peak and 1:5 in the three post-peak episodes. The percentage of subject deletion is 0 in pre-peak and in P+3, but is 29% in P-2, 62% in P-1, 50% at peak, 57% in P+1 and 25% in P+2. The latter statistic groups P-1, P and P+1 as an area of maximum subject deletion, while P-2 and P+2 are characterized by this deletion to a lesser degree. We have in reality, a complex of features which identify peak (consider, also, the deletion of kanu as indicated above). Some of these features characterize the build-up to Peak and the sloping away from it as well as the peak itself.

[5] Actually the resemblance to the imperfect or prefixal tense is misleading. The so-called waw-consecutive with the imperfect is really a separate tense with a separate linguistic history.

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